

WOMAN'S VARIED INTERESTS

WAR AND THE APPLIED ARTS

In Many Industries Americans Have Already Evincing Their Capabilities, While Others Through Necessity Will Show Their Equality with Works of European Manufacture.

SINCE the beginning of the war there has been much talk in this country of commercial depression due to a shortage in the market of European manufactures and of the higher prices brought about by the increased cost of importation. What ever may be the drawbacks in other fields of domestic manufacture, those having to do with housefurnishing and decorating are particularly well developed and independent.

Excellent Period Work.

Perhaps the most notable example of this development is seen in the reproduction and adaptation of fine period

put of these materials has risen steadily in value and in public favor during the last five years, until we have now materials that compare honorably with the best imported ones.

Silks Good in Texture and Design.

The American designer of silk fabrics has undoubtedly progressed further than has his brother artist with furniture. Many designs are found in silk that are distinctly American and are strikingly effective.

The fact that the prevailing mode of window draping decrees the use of plain nets should give tremendous impetus to the American manufacturer

It is noteworthy that, following the events that have made the term "Made in America" clocks were the first of the American manufactured articles to receive foreign recognition. Seldom does a foreigner merit such swift reward for while American clocks have always been held in high regard, it has been because of their excellence as timekeepers rather than for their decorative qualities.

However, there is no physical reason why this should be so, since there are being made in the City of New York to-day clocks that are as exquisitely fine as any of the jewel-like timepieces that decorate the palaces of Europe. A world-wide recognition of their comparative worth is inevitable.

We may take great credit to ourselves also for the remarkably fine lighting fixtures and decorative hardware designed and made in this country.

Domestic Wares Often Preferred.

Neither in utility nor in art merit

CALIFORNIA is sending us delicious Casaba melons, which may be served in the same way as our native cantaloupe. Small crescent shaped cuts of the melon are excellent as a hors d'œuvre. Any preferred cordial may be used as an ad-

DINNER MENU

Casaba Melon au Chartreuse.
Clear Green Turtle Soup.
Boned Smelt Sauté, Meunière. *Duchesse Potatoes.*
Hearts of Celery.
Roast Jumbo Squabs, Mushroom Dressing.
Timbales of Spinach, Hollandaise.
Fried Eggplant, Julienne.
Tokay Salad.
Coupe aux Marrons.
Coffee.

ricer. To each cup of rice potatoes allow one tablespoonful of butter and the beaten yolk of one egg, with one-quarter teaspoonful of salt and a little pepper and paprika. Butter a shallow baking tin and arrange the prepared potato in pyramids. Brush over with melted butter and bake for about ten minutes. Remove with cake turner and arrange these pyramids around fish.

Mushroom Dressing.
Put two tablespoonfuls of butter in frying pan and sauté in this three-fourths of a cup of chopped fresh mushrooms. Add one cup stale bread crumbs, salt, pepper, celery salt, a little chopped parsley and a few drops of onion juice. Moisten with two tablespoonfuls of melted butter and suf-

ficient brown stock to make it of the right consistency.

Timbales of Spinach.
To each cup of finely chopped cooked spinach add one-fourth cup of white sauce, one egg slightly beaten, one tablespoonful of melted butter and three of cream, with salt and pepper to taste. Turn into buttered moulds, cover with a sheet of buttered paper and bake in a pan of hot water until firm. Unmould and serve each timbale on a slice of tomato which has been sautéed in butter. On top of each timbale put a tablespoonful of Hollandaise sauce.

Fried Eggplant, Julienne.
Prepare eggplant as usual, cutting the slices, when ready for frying, into julienne strips. Roll in seasoned flour, place in frying basket and brown in deep fat. Drain well before serving.

Tokay Salad.
Remove skin from large, firm Tokay grapes. Split each sufficiently to remove seed, but do not sever the halves. Serve on lettuce, with French dressing flavored with Madeira.

Coupe aux Marrons.
Allow three marrons to each portion. Break in irregular shaped bits, pour over a little rum, cover and let stand for an hour. Spread the bottom of grapefruit glasses with French vanilla ice cream, sprinkle with marron glacé, cover with more vanilla cream and garnish with whipped cream, bits of the marron glacé and Maraschino cherries.

CONTRASTING SASHES PASSE

Those of Self-Material Are Accepted and Are Formed in Some Cases by Simply Extending the Skirt or the Bodice's Front.

SUPPOSE that in the couturier's atelier there is not precisely the material or the color in a material suitable for a certain gown's girdle, is that a good reason why the creation should be girdleless? Perhaps it is. But the couturier's designer believes differently, and in support of that conviction makes the girdle of the gown material. Usually the girdle is a part of the upper portion of the creation, and in the majority of cases is merely an extension of the bodice's fronts.

A notable instance of this departure from the antiquated rule that a sash must contrast with the garment carrying it is seen in a bewitchingly lovely model from a renowned Parisian establishment. Dull-toned Roman striped moire, black bordered, is employed for the bodice of the gown, whose lower portion is of black taffeta. One length of the Roman silk in crossing the shoulders at back forms a deep, straight, flat-lying collar, as well as one standing against the nape of the neck. In front the smaller collar tapers in unison with the inner edges of the surplice treatment of the moire.

Tightly Fitting Sleeves Are Horizontally Striped.

Below the bust the crossed fronts run under two other lengths of Roman striping, starting from the side seams a trifle below the arm eyes, crossed on the hips and carried around them to the back, where, loosely knotted, the long loop and ends fall upon the black taffeta skirt. That skirt, by the way, appears to be double when viewed from the front, because to the knees it is covered by a straight cut, full-on tablier, which stands prominently away from the figure. The long, tightly fitted sashes of the bodice of the Roman moire show the stripes horizontally placed and are overlapped at the top by the shoulder drapings of the bodice.

Not only on afternoon frocks are the self-material girdles used. They are found on numerous demi-toilettes of the sort which women of unquestionable taste in dress keep on hand for informal dinners and receptions. Precisely the sort of gown which one might confidently expect the mother of a debutante to wear at her daughter's coming-out tea has a self-girdle. Over a straight-cut underdress of cream lace, which evenly escapes the floor, is an all-white robe of satin striped crêpe de chine.

Ends of Sash Seamed to Form Train.

From the shoulders at back the horizontally striped material drops straight to below the hips. There it runs under a rash of the full width of the silk, whose bows extend straight across the figure, while its long ends are seamed to form a train. This sash is an extension of the pair of diagonally striped lengths of material forming the bodice's fronts. Under a large white pearl buckle they are joined loosely above the waist line, and thence are drawn low over the hips toward the back. The effect is that of a sleeveless cutaway jacket whose deeply pointed decolletage is partly filled in with folds of white maline. Cream lace sleeves set plainly into small, rather high placed arm-eyes, are tucked to the elbows, and below them the forearms are partially veiled with wide frills of pleated lace.

In the case of another demi-toilette the skirt portion instead of the bodice forms the girdle. This gown might be worn at an informal dance, as its under-dress of creamy taffeta, gold embroidered with a small fruit and leaf design, merely brushes the floor and is not particularly scant. To the knees it is covered by what is termed a tunic, although it actually starts in clearly separated and exceptionally broad bow pleats at the waist line under a bust high girdle of the embroidered taffeta.

AMERICAN REPRODUCTIONS AND MODIFICATIONS OF ANTIQUE FURNITURE. THE VELVET CUSHIONED-CAVE CHAIR IS A MODIFICATION OF AN EARLY LOUIS XVI CHAIR IN THE LOUVRE, REPRODUCED AT THE UPPER LEFT. MODIFIED SHERATON, ADAMS AND HEPPLEWHITE MOTIFS ARE ADMIRABLY EMPLOYED IN THE TWO AMERICAN CHAIRS AT THE LOWER LEFT.



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furniture, designs where American craftsmanship easily leads all others. Notwithstanding the fact that labor is more high-priced in this country than abroad, we are able to turn out furniture that is not only as good from an artistic point of view and better capable of standing the extreme rigors of our climate than will the foreign made article, but also we can see it sell at a lower price.

American designers and manufacturers of fine furniture have been severely criticised because of their free modification of old designs and decorations, and their output has been systematically derided by many as being utterly without art value. They have also been criticised for their lack of originality. While there is occasionally some truth in these accusations, as a general statement they are most unfair. During the last two years the new art idea has been at work in Europe, and Vienna has taken the lead, closely followed by the artists of Berlin and Paris. Just prior to the war the governors of South Kensington Museum gave out a statement couched in most dignified language, in which they permitted the modification of their old and most revered antiques. This statement in itself is a remarkable justification of American furniture designers and artisans, and at once refutes the arguments of the protestants against the idea of an American art.

Lack of Self-Confidence. If we lack in originality the cause is obvious. The American public is so uncertain of its own judgment in art matters that it turns instinctively to the mother countries for direction; hence through necessity designers and manufacturers have been obliged to copy rather than evolve new designs. He it said to their credit that their copies are faithful and of excellent workmanship, and their adaptations more practical and useful than most of those brought from abroad.

It may not be generally known that American made carpets are being used very generally by decorators throughout the country. The success of these domestic weaves is due to their intrinsic worth. Even the oldest carpet manufacturers of Europe have not turned out anything better than our factories are doing to-day.

Domestic Carpets Much Favored.

This reputation has been won on what may be called "special order" lines. Indeed the carpet business has been completely revolutionized by the fashion that has recently come into general use of having carpets and rugs designed to match the type and color of the decorations in the room for which it is intended, and it is remarkable that one can order the exact design and color one desires at a price which was formerly paid for stock patterns.

of lace window nets during the coming season, and indeed for all future time. Both the plain and figured pattern in the round and square meshed Brussels and filet nets are made in this country and are not surpassed by any of the imported materials. This is also true of the figured muslins, marisettes, scrims and crepes.

For a long time American manufacturers of these different fabrics were sorely tried by the keen foreign competition. This is their harvest time, in which they will profit financially from the shortage of foreign goods on the market and also will reap the well deserved reward of appreciation.

Practically the same satisfactory conditions exist among the shops handling fine glass and china. There are several firms in this country who make an excellent table ware, but until now have not considered it worthwhile competing with the old established china manufacturers of Europe. There is no doubt that they will seize this opportunity to show Americans how fine a product they are capable of producing.

In the Shops

Quite plain is a suit of green broadcloth made with a short coat, laid entirely in small box pleats, back and front, and which has a narrow belt of the material fastened by a bone button. Skunk is used for collar, cuffs and bands down the front. The model may be had in a wide range of color. Price, \$48.

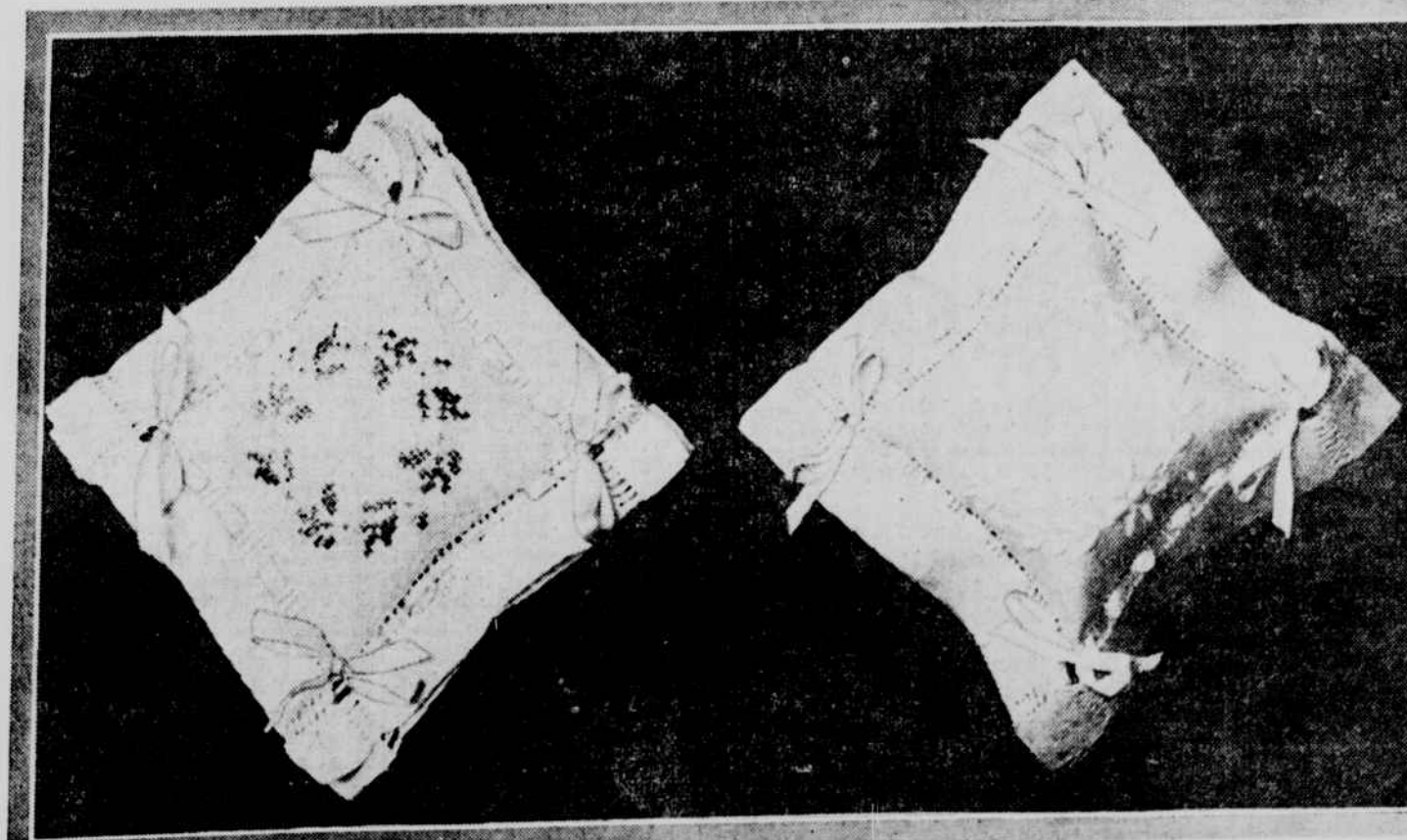
Banded with Skunk.

No matter what is the predominant color of the season, black always holds its own. Most charming is a suit of black gabardine, whose coat, rather full in back and fur trimmed, is light-colored cut away in front. The small revers are of the material, and the right revers is trimmed with false buttonholes. The cuffs and sailor collar are edged with skunk fur. The skirt is plain in front, while the back has a tunic edged with fur. Price, \$42.

A splendid suit for general wear is of black broadcloth, with its short coat rather full in front and falling in cape effect in back. The bottom of the cape is trimmed with fur; the broad velvet belt starts from the sides and fastens in front with novel buttons. The coats fasten high at the throat with a black velvet collar faced with blue velvet, and is banded with skunk. The circular yoke skirt has an inverted box pleat in the back and is fastened with covered buttons. Price, \$39.50.

Waists of black silk lace, made over a white chiffon lining, are much worn this season. One model is made in bolero effect, bound with black silk bolero and has long sleeves of the black lace, whose small cuffs are of the lace. The waist fastens down the front with ball buttons. This model may be had in either black or white. Price, \$49.95.

Embroidered Pin Cushion Covers--A Dainty Christmas Gift



One quarter of a yard of curtain scrim will make two of these little cushions. It is well to measure off the one-inch hem, then draw six threads, then count forty-nine stitches for the centre, a stitch being two threads each way.

For the wreath the centre must be found; thirteen stitches from that will be the centre of the flower on any side.

The flower is worked in pink, with the centre yellow, and the leaves in one shade of dull green. Be sure not to have a bright green, or it would look very crude on the white background. The under side is made the same as the upper, without the cross-stitch.

When completed, both pieces are pressed under a damp cloth and laced together with pink ribbon tied in bows at the corners. The scrim for these cushions should be of a rather coarse quality.

The second pair of pin cushion covers are made of pink linen, embroidered in white in wreath design. Take two pieces of linen nine inches square and make an inch-wide hem; draw threads one-fourth of an inch beyond the hem and hemstitch on either side to make a heading for the ribbon, which, drawn through, makes the cushion covers secure. Embroider a simple wreath design in white cotton. One-fourth of a yard of linen 36 inches wide will make covers for two cushions. The cushion proper is made of white cambric stuffed compactly with sawdust.

CASH!
CASH!



Schooling the "Saleslady"

This pert and indifferent little miss is being transformed into a courteous and efficient shopping assistant to you. How is the miracle performed?

Read Woman's Section

To-morrow in

The Sunday Tribune

Order From Your Newsdealer To-day.

ENTERTAINS FOR BRIDE-TO-BE

Mrs. Hager, jr., Gives Dinner and Theatre Party for Miss Flower, Who Is to Marry Clarence M. Chauncey at Tuxedo Next Month.

Mrs. Robert Hager, jr., gave a dinner last night at her home, 375 Park av., for Miss Estelle H. Flower, whose marriage to Clarence M. Chauncey will take place in Tuxedo on December 5. After dinner Mrs. Hager took her guests to the theatre. In the party, in addition to Miss Flower and Mr. Chauncey, were Mr. and Mrs. Pierre Lorillard Barby, Miss Helen Ladd, Dr. Fellows David, jr., Dr. Clarence Fahnestock, H. Coleman Drayton, Clark Potter Read, Jonathan Thompson, André P. Pillot and Charles Fowler, jr.

Mr. and Mrs. Cornelius Vanderbilt, Cornellus Vanderbilt, jr., and Miss Grace Vanderbilt, who is convalescing from an attack of pneumonia, have gone to White Sulphur Springs, W. Va., to remain until after the Thanksgiving holidays.

Mrs. William Franklyn Paris will give a reception this afternoon at her home, 53 West 59th st.

Mr. and Mrs. Charles Elliot Warren, Miss Susan and Miss Margaret Warren will return to the city to-morrow from their country place in Cedarhurst, Long Island.

CONCERT AND TEA RIVALS

New Italian Ambassador Miss Patten's Guest of Honor.

[From The Tribune Bureau.] Washington, Nov. 13.—Two important events brought society together this afternoon, many persons attending both the Langdon McCormick concert, at the New National, and the large tea given by Miss Mary Patten in honor of the Italian Ambassador and Countess Macchi de Cellere.

The Secretary of State and Mrs. Bryan occupied a box at the McCormick concert, the artist being a particular favorite with Mr. Bryan. With them were the Attorney General and Mrs. Gregory and the Assistant Secretary of the Interior and Mrs. Ho Sweeney. Mrs. Thomas F. Walsh also had a party with her, which included Mrs. John B. Henderson and Mrs. Lane. Townsend, Mrs. A. Garrison McIntock, members of the Russian Embassy staff and others from official and resident society were there.

The tea, which Miss Patten gave in honor of the Italian Ambassador and Countess Macchi de Cellere was also brilliant, many women going to meet the new ambassador and his wife from sewing and knitting bees at the homes of prominent women.

Mrs. Hugh C. Wallace, daughter of late Chief Justice Fuller, of the Supreme Court, entertained a large circle of women this afternoon, who will knit for the benefit of foreign soldiers. From the point of view of society the outlook for peace evidently is far off, for the work is organized for the entire winter. Mrs. Franklin K. Lane, wife of the Secretary of the Interior; Mrs. Houston, wife of the Secretary of Agriculture; Mrs. Harriet Blaine Beale and Miss McComb are those who have agreed to assemble at the home of Mrs. Wallace each Friday afternoon.

Mrs. Garrison and Mrs. Daniels are standing as chief patrons for the concert to be given at the New National by the Chorus Club of the War, State and Navy departments, which will present "A Darktown Gambol." The performance is for the benefit of the American Red Cross, and Mrs. Redfield, wife of the Secretary of Commerce; Mrs. William Phillips, Miss Mabel Boardman, Mrs. Julian James, Mrs. William C. Gorman, Mrs. Charles J. Bell, Mrs. Edward H. Green, Mrs. Richard M. Watt, Mrs. Frank Anderson and Mrs. David Fairchild are among the patronesses.

In the Berkshires.

[By Telegram to The Tribune.]

Lenox, Mass., Nov. 13.—Mr. and Mrs. Henry Hollister Pease will give a farewell dance to-morrow night at the Orchard for about forty guests.

Mr. and Mrs. Giraud Foster and Miss Heloise Meyer entertained at luncheon to-day.

Mrs. John Sherman Hoyt arrived to-day at the Red Lion Inn, Stockbridge. Julian Codman, of Boston, who has joined his family at Grey House, will leave here Sunday for San Francisco.

Miss Mabel T. Boardman is a guest of Mr. and Mrs. W. Murray Crane, in Dalton.

Mr. and Mrs. E. Turnure are remaining another week at Beauséjour before going to town.

A Eugene Gallatin is a guest of Mr. and Mrs. Newbold Morris at Brookhurst.

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